

Introduction

After a brief hiatus, *Graham Greene Studies* returns.

Graham Greene Studies remains an international, peer-reviewed and disseminated journal of scholarly research pertaining to the life and work of Graham Greene. Conceived by Professor Joyce Stavick, Department Head, English, at the University of North Georgia, it was intended to be published biennially. However, transitions have taken place, 2019 has come and gone, and the chaotic nature of 2020 has taken its toll on the production schedule.

One of those transitions resulted in a new co-editor for *Graham Greene Studies*. On Joyce's retirement last July, Dr. Donna Gessell was asked to take over as co-editor. Donna first presented on Greene in 2018 when UNG hosted the Transatlantic Studies Association conference. As a third on a panel with Joyce and Creina Mansfield, her paper "No Heights and No Abysses: Greene's Morality in *The Comedians Simplified*," marked her entry into Greeneland. At the next TSA conference, held at the University of Lancaster, she joined Creina and Chris Jespersen on a panel, reading her paper "Graham Greene in Panama: Memoir, Story, and Reality." Donna and Creina combined their papers to produce "Making Sense of Greene's Panama: A Fuliginous Process," which was published on the Graham Greene Birthplace Trust website. A version of that paper appears in the Features section of this volume of GGS.

And what an operation it has been: after picking up the pieces, we formed a partnership to identify more pieces to make a whole that continues the standard set by the first volume. Key are two UNG student interns who have become dedicated volunteers: Emily Stewart as

Editorial Assistant and Chelsea Beatty as Layout Editor.

Fortunately, during the hiatus *GGS* has flourished in both readership and submissions. Our digital database records instances of access by 657 readers from 144 countries, the top three of which are the United States, Great Britain, and India. Another database statistic lists the top three downloaded articles: Motonori Sato's "The Invisible Japanese Gentlemen: Graham Greene's Literary Influence in Japan," Kevin Ruane's "Graham Greene in Love and War: French Indochina and the Making of *The Quiet American*," and Cedric Watts's "Darkest Greeneland: *Brighton Rock*."

From the numerous submissions, through the peer-review process, we include nine articles, three features, and five book reviews. These are paired with a chapter from Bernard Deiderich's *Seeds of Fiction: Graham Greene's Adventures in Haiti and Central America 1954-1983* and the Prologue from Graham Greene's unfinished novel *Lucius*.

The results are as varied as was Volume 1: once again, the majority of contributors are not UK nationals, and subjects vary widely.

Adapted from a talk she gave at the 2016 Graham Greene International Festival, Judith Adamson writes from her own first-hand experience of knowing Greene in her article on his decades-long publishing career in "Graham Greene as Publisher." Frances Assa also examines another one of Greene's careers: this one within the context of MI6. In her article, "Quite a Good Spy: The Emergent Graham Greene," she acknowledges that "he never publicly admitted or denied whether he continued to act for British intelligence after he left the service." She then goes on to argue how "there is a great deal of circumstantial evidence that Greene was contributing to MI6 in many of his frequent journeys."

Greene in cross-cultural contexts is explored by two authors: Thomas Halper, in his “Graham Greene and Bridges across Cultures,” uses *The Quiet American*, *The Comedians*, and *The Third Man* to show how Greene “addressed the understandings and misunderstandings with perception, elegance, and wit.” More tightly focusing in, Johanne Hanson pens “Nordahl Grieg’s Friendship with Graham Greene” to make the case that “although they met only three times before Grieg’s untimely death in 1943, he seems to have made a lasting impression on Greene, who would often mention him in letters and interviews throughout his life.”

In a closer cross-cultural examination, Jerod R. Hollyfield formulates “Catholic Adaptation, Irish Conversion: The Post-colonial Graham Greene in Neil Jordan’s *The End of the Affair*.” While examining it as “an adaptation of British literature by an Irish filmmaker that reconstructs its source text’s London narrative,” he argues that its structure “allows it to interrogate the complex web of relationships among colonial discourse, Irish independence, and the global film industry.”

Another two articles deal directly with Greene’s use of Catholicism in his writing. Frances McCormack uses medieval German folklore to explain nuances of meaning not evident to non-Catholic readers in her “A Hint of the Eucharist: Desecration, Morality, and Faith in ‘The Hint of an Explanation.’” She argues that “Greene’s narratives, while they depict more complex moral dilemmas, are populated by characters whose psyches are battlegrounds (often between their own divided loyalties) and by the looming threat of damnation and the notable absence of God.” Likewise, Katherine Walton, in “Rose and the Modern ‘Religious Sense’ in Graham Greene’s *Brighton Rock*,” explores Rose’s character, arguing how “the nuanced

treatment that Greene affords Rose supplies *Brighton Rock* with a particular metaphysical ground, one which neither Pinkie, in his inability to feel contrition, nor Ida, in her esoteric humanism, is able to access.”

Another article that sorts out new meanings, this time for a short story seldom dealt with by scholars, is “The Shadow Within: Solving the Mystery of ‘A Day Saved’” by Philip Hormbrey and Emma Kemp. Through their careful reading of this story that was originally produced for a BBC radio broadcast, they “discover that, far from being unsatisfying, the story contains a very dramatic revelation: Robinson and Fotheringay are not in fact two separate characters but one and the same man.”

Perhaps the most unusual, yet fascinating article is “Graham Greene’s Congo Journal: A Critical Edition” by Michael Meeuwis. Using a table format, he compares Greene’s diary manuscript text, reproduced verbatim and unaltered, with Greene’s handwritten revisions to his secretary’s typescript, as well as with Greene’s footnotes to the galley proofs. The results show Greene’s creative process while presenting detailed day-by-day activities of Greene’s life from 31 January to 7 March 1959.

Volume 2 Features begin with “Chapter 8: *The Comedians*” from *Seeds of Fiction: Graham Greene’s Adventures in Haiti and Central America 1954-1983* written by Bernard Diederich. The reprint honors Diederich, who died in January 2020, and his friendship with Greene, which included Diederich’s influential introductions to left-leaning leaders in Central and South America. In another Feature, Quentin Falk comments on Greene’s career with film and his lack of collaboration with Hitchcock, who was only five years his elder. In “A Marriage Made in Hell? Or, the What-Ifs & the Why-Nots,” Falk explores Greene’s refusal to work with Hitchcock—for

better or for worse. “Making Sense of Greene’s Panama: A Fuliginous Process,” co-authored by Creina Mansfield and Donna A. Gessell, returns to Greene’s relationship with a Central American leader, showing how it became—and how it almost did not become—fictionalized.

Book Reviews includes reviews of five books. Last year’s publication of Richard Greene’s *Russian Roulette: The Life and Times of Graham Greene*, or *The Unquiet Englishman: A Life of Graham Greene*, brings Mike Hill’s exploration in his “Greene on Greene” review. Next is “It’s Like Waiting for a Bus’: Two Books about *Our Man in Havana* make the wait worthwhile.” This double feature includes reviews by Creina Mansfield of Christopher Hull’s *Our Man Down in Havana: The Story Behind Graham Greene’s Cold War Spy Novel*, and by Jon Wise of Sarah Rainsford’s *Our Woman Down in Havana: Reporting Castro’s Cuba*. In another review, Mike Hill assesses Professor Cedric Watts’s book, *Covert Plots in Literary and Critical Texts: From William Shakespeare to Edward Said*, discussing two of its essays, each dealing with a Greene novel: *Stamboul Train*, or *Orient Express*, and *The Power and the Glory*. Fittingly last, Jon Wise reviews John R. MacArthur’s *Graham Greene’s The Last Interview and Other Conversations*. A compilation of four interviews that took place during the last decade of the author’s life, the book features interviews by Anthony Burgess, John Mortimer, and Martin Amis, as well as one conducted by the editor himself. The MacArthur interview is noteworthy because, as “almost certainly the last,” it appears here first, in print form and unabridged.

Also appearing for the first time is the Prologue to Graham Greene’s unfinished novel *Lucius*. Our “New Shade of Greene” feature also includes Mike Hill’s “Introduction to *Lucius*.” He relates how, in researching the second volume of the

bibliography with Dr. Jon Wise, he came across the manuscript: “The archive at the Harry Ransom Center in Austin, Texas includes a file containing around 50 foolscap sheets in Greene’s mature handwriting—clearly an unfinished novel, of about 23,000 words.” Thanks to Hill’s transcription, we present *Lucius*, “a substantial but unfinished story written in the late 1950s, of a schoolmaster blackmailed by a timid schoolboy.” We offer the piece as yet-to-be explored territory in Greeneland.

In July 1963, *The Sunday Times* published an article by Greene entitled “Security in Room 51.” It has never been re-published. It is a humorous recollection of the time he spent working in London for the secret services after his return from West Africa in early 1943.

The British Secret Intelligence Services (SIS) as it was then called, now MI6, shared a large house in a fashionable part of Central London with their American counterparts—the Office of Strategic Studies (now the CIA). The work was dull and routine on Greene’s “Portugal desk”; his most vital asset was a card index of agents and contacts on the Iberian Peninsula. “Security” for the most part seemed arbitrary but did dictate that all secret documents had to be locked away overnight, due mainly to the ever-present threat of a bombing raid. When on overnight fire-guard duty, any documents left out negligently had to be collected and deposited on the night-duty officer’s desk. Culprits were reprimanded and fined.

Ever the practical joker, Greene found a way of prizing his fingers through a gap in a buckled steel cupboard in an OSS office and extracting Top Secret papers, much to the chagrin of the Americans the next day. It took several weeks for the source of the prank to be discovered. But Greene was not sacked or even censored; a notice circulated to the entire department simply notified fire-guard

officers that “in future the steel cupboard in room 51 is to be regarded as a safe and documents locked in the cupboard are to be regarded as secure.”

This little wartime reminiscence is revealing. Aside from the opportunity Greene took to lampoon his transatlantic cousins, “security was a game we played less against the enemy than against the allies on the upper floor,” the experience with SIS also provided satirical material that he used to great effect in *Our Man in Havana* (1958) and more tellingly in *The Human Factor* (1978).

Norman Sherry in his biography fleshes out what life was like in SIS headquarters with the aid of the memories of journalist and satirist Malcolm Muggeridge, who worked alongside Greene during those months. One is left with the impression of an amateurish, “clubby” and even leisurely existence. Nevertheless, the importance of what they were doing was not wholly lost on Greene who, while welcoming the visits of Professor Norman Pearson, an American academic and a prominent counter-intelligence agent, “carefully guarded from his eyes my card index of suspected German agents working in Portugal.”

But it was the Head of Section 5, their boss, the notorious double agent Kim Philby, who stood out, acknowledged by both Muggeridge and Greene as charismatic and a dominating influence in their lives at the time.

Elsewhere in his writings and twice in this short piece, Greene makes the point, “I hope if he (Philby) reads this essay he will accept the salute of genuine affection.”

Philby’s flight to Moscow was revealed to the public on 1 July 1963. Greene’s

recollections for Sunday morning readers of his wartime “jolly jape” masked his true purpose: to take a public stance against the opprobrium being heaped upon the head of a former friend with whom he used to share a drink in the Red Lion behind St. James’s Street between air-raid sirens.

This must have shocked his readers in the binary Cold War era of nearly sixty years ago when the Cuban Missile crisis, just nine months previously, had rocked the world. How could one of the country’s leading novelists choose the moment of the spy’s cowardly defection to remember him with “affection”? Did Graham Greene really believe that it was the writer’s duty always to be “a piece of grit in the State machinery,” to perceive integrity in Philby’s actions even if many anonymous agents were to die as a consequence of the spy’s betrayal? Sixty years on one suspects that Greene would have been applauded by libertarians for defending the likes of Edward Snowden and Julian Assange in the face of the rule of law. However, as the author Nicholas Shakespeare recently wrote, Greene always took sides in spite of his “unsettled personality.” Almost certainly he would have deplored many of the current world leaders for whom duplicity and self-aggrandizement are the norm and integrity and truthfulness are conspicuous by their absence.

Another writer who similarly came down on the side of integrity and truthfulness was Bernard Diederich. A close friend of Greene’s, he was a well-respected journalist who covered Caribbean and Central American politics. This volume is dedicated to his memory.

Donna Gessell & Jon Wise, 2021